

UPSTAIRS CLUB

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Chicago, Illinois

An Educational Group

FOR THE FOURTH TIME since the school has occupied the upper two floors at 185 West Madison the building has changed hands.. our existence here has been precarious but now it appears safe for a while... the 185 West Madison Corporation, headed by GUS SVOLOS takes control of the building on May 1st ... they own and operate the restaurant on the street level ...the way buildings are being demolished in the loop one doesn't know from one day to the next if they will have a roof over their head. ...there will be no big spring program this year because of the large turnover of dancers in the school...it takes a while to whip a new group into line and time has been occupied with a series of smaller programs...two for the Mac Dowell Club in Oak Park earlier in the year and on May 3 there is to be a program for the Chicago Columbia Club at the old Germania Club... the Group will include CARREN CHESHER, SANDRA LEMLEY, PAULA PERRINE, DEBORAH PODORE, ROBERTA SENN, ELIZABETH WINEBERG, DEBBY KRYCH, SHELLY BERMAN, PAUL KRUMM, TRUMAN FINNEY, MICHAEL GAVIN & DEAN BADOLATO...on May 23rd MR CAMRYN and DEAN will do a return engagement at the Arts Club of "DR. ELI DUFFY"...an early fall program is being planned...LIZ WINEBERG recently drove all night from Boston Mass. to make a Sunday morning rehearsal... how is that for loyalty...on the same day a dancer who lives on the near north was late...PAULA PERRINE has a contract for the Lyric Opera season this fall and is a very happy girl... JEANNE SURATT recently went to New York for a few weeks but is back in class...SUSAN SMITH left for New York to study with Martha Graham where she has long wanted to go...RUTH ANN KOESUN & KAREN KRYCH are back from the Ballet Theatre tour but will be off again soon... both JAMES MORSKI & JOHN NEUMEIER have been on leave and worked in class as if they had not been away...JOHN occupies his time in the service teaching English classes which is what he majored in at Marquette...probably the first time in

history that the army used someone for what they could do...STEVE PRIMIS spent his Easter vacation recuperating from surgery...the school is hoping he will be here this summer to give a few lectures on anatomy for the summer course.. DENNIS MC GILLIGAN from Madison recently won a plane trip to Spain and Portugal.. he will be back for the summer. BILL MALONEY is now on tour with the MET and will be in Chicago the end of May...he has resigned for next year and will also appear with a group "the Sante Fe Opera Ballet" at Jacobs Pillow from July 10-14 with Krassovska and Joushkevitch in four ballets...he writes that KATHERINE SKIRHA is still very interested in her line work between Ottawa and Albany N.Y.. KAREN MORELL is hard at work with the City Center group...BUD TYGETT is back in Munich after his success in England... FRED STROBEL is home resting and studying after his season with the ballet in Winnipeg Canada...BRIAN PETERMAN will live with the BADOLOTA family this summer while he is here for the summer course... SHEILA REILLY had a spring vacation in New York when she went for the opening of "I can get it for you Wholesale"...she had a much needed rest seeing all the shows she could crowd in...her summer is to be another busy one with a performance of her Interlochen group in Washington D.C. for President Kennedy...at this moment she is planning to do the Emperor Waltz...all winter long SHEILA has a busy schedule divided between SC - Marquette - Hinsdale and at a catholic High School... SC maintains a strong beach head in Milwaukee between SHEILA and Mr. C who is finishing his second year of teaching at ROBERTA REHBERG'S school...ROBERTA has done some very fine work in her school and has an excellent group of young teen agers in ballet...PAT KELLAR and PAT MARQUARDT also SC students are doing fine work in other schools there... the trip back and forth to Milwaukee is a drudge for a student or a teacher and

we take our hats off to POLLY HARDING & JOHN NEUMEIER who did for such a long time ... BONNIE LARSON again back at teaching was the original who brought most of this about and is still one of our most staunch boosters... from South Bend ANNA MARIE SAGI has accomplished the same thing... her daughter SUZANNE and her pupil RICHARD KRAUSE are becoming prominent in the South Bend Civic Theatre... JOHN KRIZA and RUTH ANN KOESUN will dance "Billy The Kid" on May 22nd at the Whitehouse for an important State function... Ballet in general can be very grateful to the Kennedys...

PANTOMIME CLASS.

Pantomime is the bodily movement of a performer, actors speak of it as "stage action" and more often as "stage business". Its purpose is to create imagery, to suggest visibly the personality of a dramatic character, his inner thoughts and feelings and his relationship to other characters in such a manner as to stimulate the imagination of the spectator. While pantomime, in a sense, is free, it is also very precise and detailed. Each gesture, each movement must be consciously planned so that no part of it is crude or confused. Each phrase of movement must be carried out completely and the pantomimic elements thoughtfully selected and well ordered so that each detail points to the right thing at the right time.

In the selection of a pantomimic assignment I try to choose a subject that will serve several purposes at once, such as, a mental irritant, a stimulation to the imagination, to arouse an interest in some research, to encourage inventiveness and the planning out of the pantomime, and lastly the actual performance of the assignment. If I were working entirely with actors I would give assignments completely without words because they work with words too much. And in the case of a dancer the opposite is true. The dancer is apt to do too much movement and not bring out the meaning of the words, so they need this experience. Most well trained dancers have the ability to express themselves and merely need to be prodded mentally into situations where this expression can be brought out - not directed. When students pantomime is worked out they are criticized and suggestions are made where they can be improved or heightened.

A recent assignment in the Monday evening character class was a difficult and very serious one. Left alone most students will choose a humorous one to do everytime and it was to avoid this that they were asked to do one of the Psalms of David. The student was expected to recite the words, adding fitting gestures and expressive movement when an emotional idea calls for it. The Psalms give a wide range of material to work with and it was highly interesting that no two pupils used the same Psalm. On the first evening words were not sufficiently memorized for any thought to be put on the movement so it was postponed for another week.

The second week was deeply rewarding. No one student was entirely bad and I was able to find some one thing in each worthy of encouragement. Many were very outstanding and at least four were of unusual quality. These four were CARREN CHESHER who used the 102nd - DEBORAH PODORE who used the 39th - DONNA STILES who used the 13th and JEANNE SCHULTZ had the most outstanding pantomime reading the 41st Psalm.

Even if the student has been a dreadful failure they have been through that very "first time" and the next one will be easier. In the past SC dancers have valued and profited by this experience. PATRICK CUMMINGS who has hardly had a job without speaking has written many times how grateful he was that he was made to do these pantomimes.

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THOUGHTS AT RANDOM -

It is a sorry comment on our life and times when the Movie Industry honors only a movie which glamorizes a part of our society we really should be ashamed of. Teachers everywhere have to contend with the bad influences of "West Side Story" among their pupils. Society itself must accept as much of the blame as the Movie Industry. The Industry is after all essentially commercial and it would seem that society could be more sensitive to refinement and taste.

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If one is seeking refinement and taste all one has to do to find it in quantities, is to attend one performance of the very great artist Elizabeth Schwarzkopf. Her many recitals and Opera

performances in Chicago have enriched every life who has seen or heard her. What a pity that we cannot find a ballerina with these qualities - the nearest to it is Kolpockova. Schwarzkopf has a very great technique and knowledge enough to go beyond this into adding drama and humor into her art. She is a very stage-wise lady and with all this a delightfully feminine woman - this is what is rare today.

From an advertisement by Tiffany & Co. "Contrary to what many think, taste must be acquired; one is not born with it. It is the result of discipline in the realm of esthetics. And one can learn it only by diligent and continuing study, plus experience."

It is, of course, true that some individuals have a greater aptitude for esthetics, just as others have a greater aptitude for mathematics or physics. But the great majority of us can acquire a good deal of taste, even without any special aptitude for it, if we are interested enough. This, many people will not bother to do. Instead, they fall back on their pet personal preferences.

I wonder how many people reading these lines from T. S. Eliot's poem realize their true significance in relation to the dance as an art form.

"At the still point of the turning world- neither flesh nor fleshless; neither from nor towards; at the still point, there the dance is. Where the past and future are gathered. Neither movement from nor towards, neither ascent nor decline, except for the point- THE STILL POINT. There would be no dance and there is only the dance."

The dance is purely a momentary art- lasting for only the moment it passes before your eyes. Before this moment- all the thought, creation and preparation by the choreographer and performer - then that moment - THE STILL POINT - that flashes before the viewers eyes and is photographed in the mind of the spectator ... at the very next instant it has passed, never to be seen exactly the same again unless filmed by a motion picture

camera. Most of the great moments in dance history are preserved only by romancing, memory and the written word. Photographs, art work and engravings give us an idea of the appearance of the dancers in the past - some vague idea of their style - their costumes and character - but - the really important thing in ballet is the movement itself. Just as the sound of music appeals to the ear- in the same way movement appeals to the eye of the spectator.

From an essay by John Mason Brown - the main point, it would seem to me, is to enjoy our minds by making them bring us enjoyment. The only way of doing this, of course, is to use them, to use them hard and to the full limit of their capabilities. By using them I mean employing them overtime, not part time. I mean treating them as if they were muscles of awareness and, therefore, keeping them in condition. I mean flexing rather than relaxing them. I mean fighting off the mental flabbiness which comes from lack of exercise. Above all, I mean putting them to work out of no sense of duty other than the obligation we all owe ourselves to squeeze as much pleasure as possible out of life.

It is a very pleasant thing for a teacher to see ... to see a student react so well and so quickly to opportunity... we had great faith in KAREN KRYCH long before she joined Ballet Theatre last fall because we knew her talent and character so well...her improvement in this short space of time is almost unbelievable and yet she is modest enough to realize how much more there is to learn...JAMES MORSKI also home on leave from service dances as if he had not been away...he has not lost any of his great strength and he will always have an exceptionally beautiful clean masculine line... both these dancers need never reject their background- and are certain to go far with time - opportunity, health and good luck. Everyone at home wishes them both all these things in abundance.

FROM A DANCER'S SCRAPBOOK

On "Man and Himself"

He who exalts himself does not rise high.

Lao - Tze

We can really respect a man only if he
doesn't always look out for himself.

Goethe

He who doesn't think too much of himself
is more than he thinks.

Goethe

To love oneself is the beginning of a
life - long romance.

Oscar Wilde

God defend me from myself.

Spanish Proverb.

There is as much difference between us
and ourselves as between us and
others.

Montaigne

Most men are like eggs, too full of
themselves to hold anything else.

Josh Billings

Anybody at all has a right to talk
about himself - provided he knows
how to be entertaining.

Beaudelaire.

It is the best thing in life that each
should have everything in himself;
his fate, his future, his whole
expanse and world.

Rainer Maria Rilke